

*all-over*

*reg beatty*

*reg beatty*  
*june 19–22, 2020*

*all-over*

*catchpenny press chapbook*

*toronto*

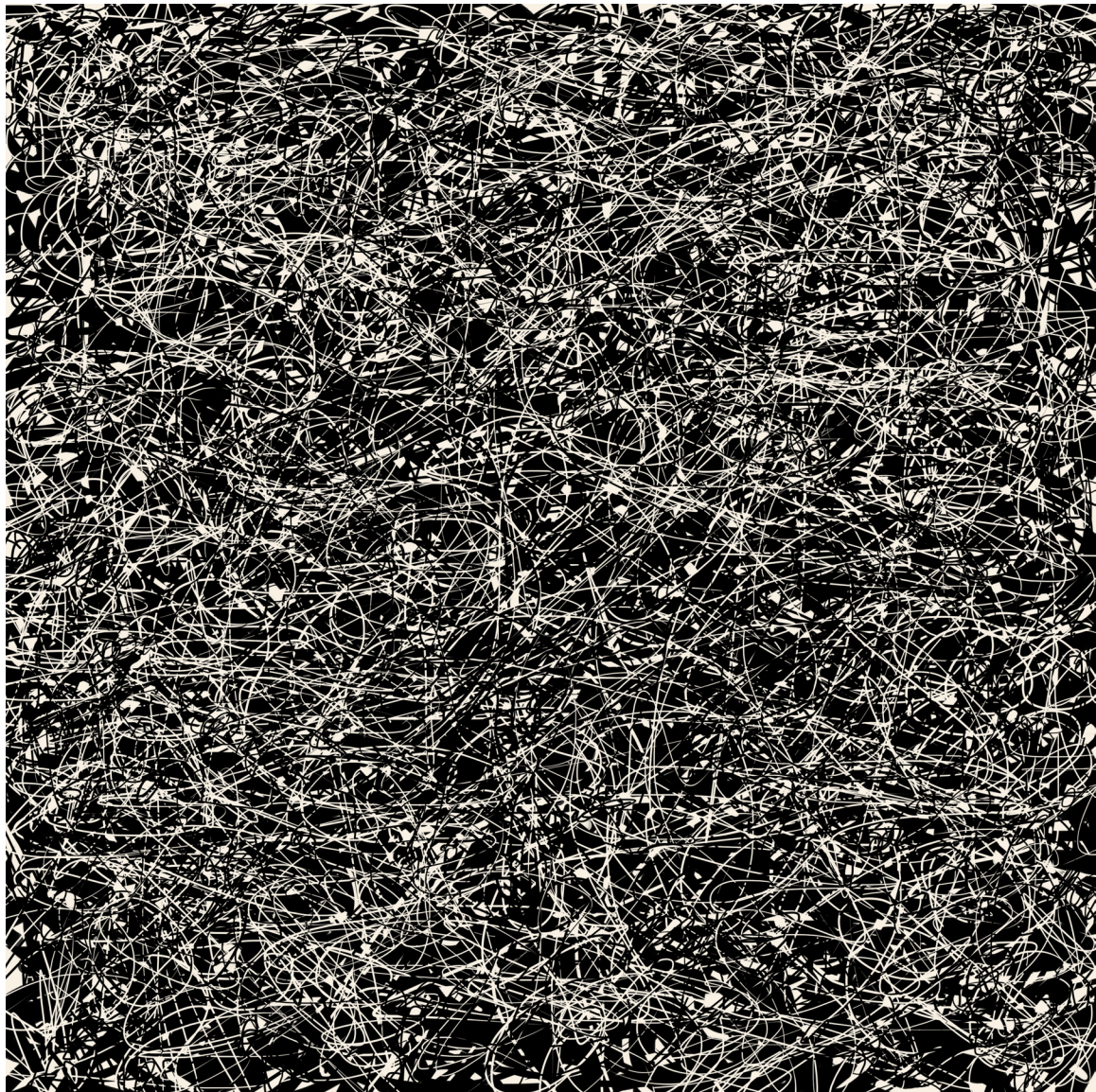




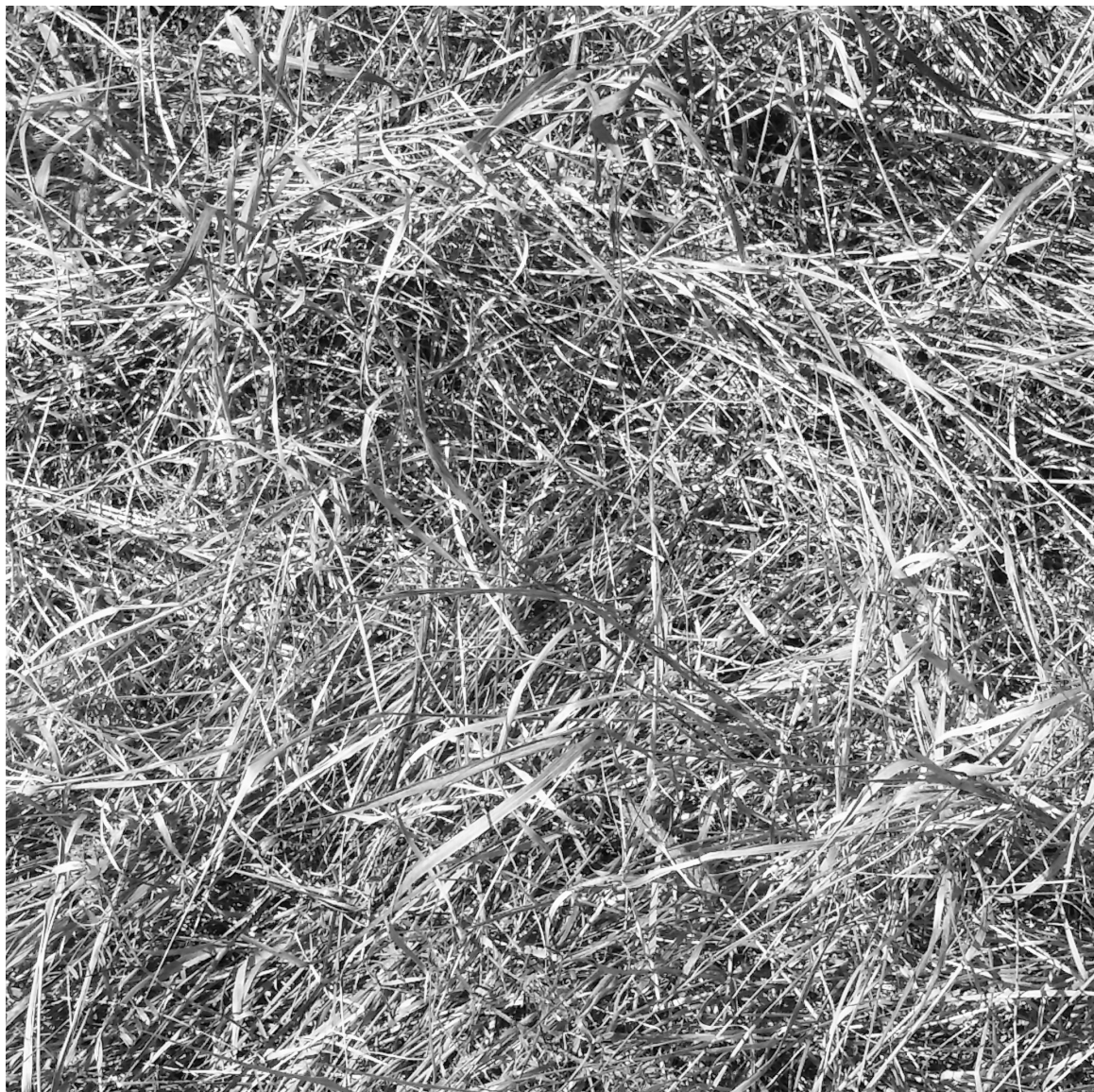
*“Painting is a combination of carpentry and catastrophe.”*

*—Terry Winters*

*black field painting #1*



*black and white field photo #1*



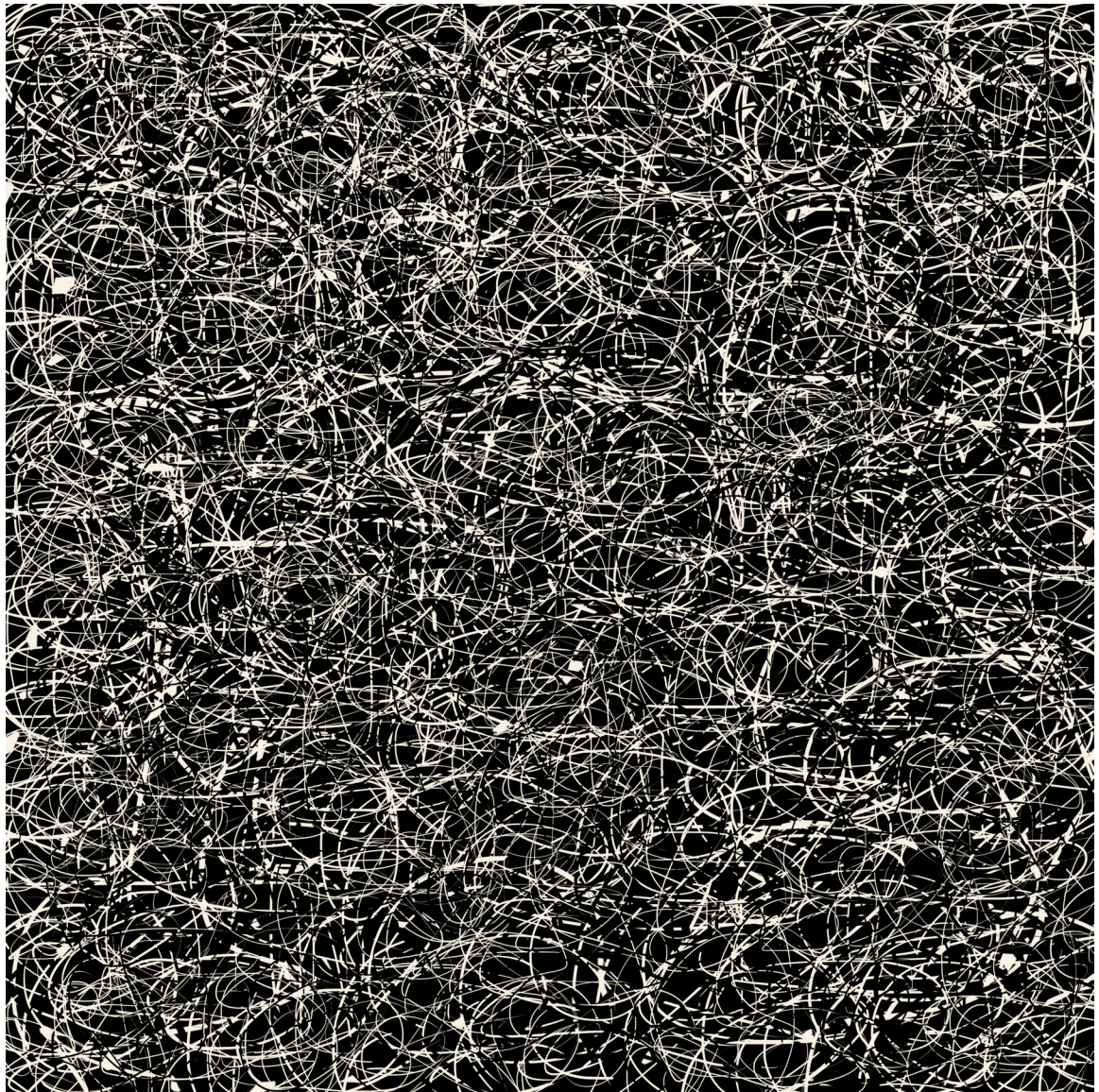
*field poem #1*





*black field painting #2*



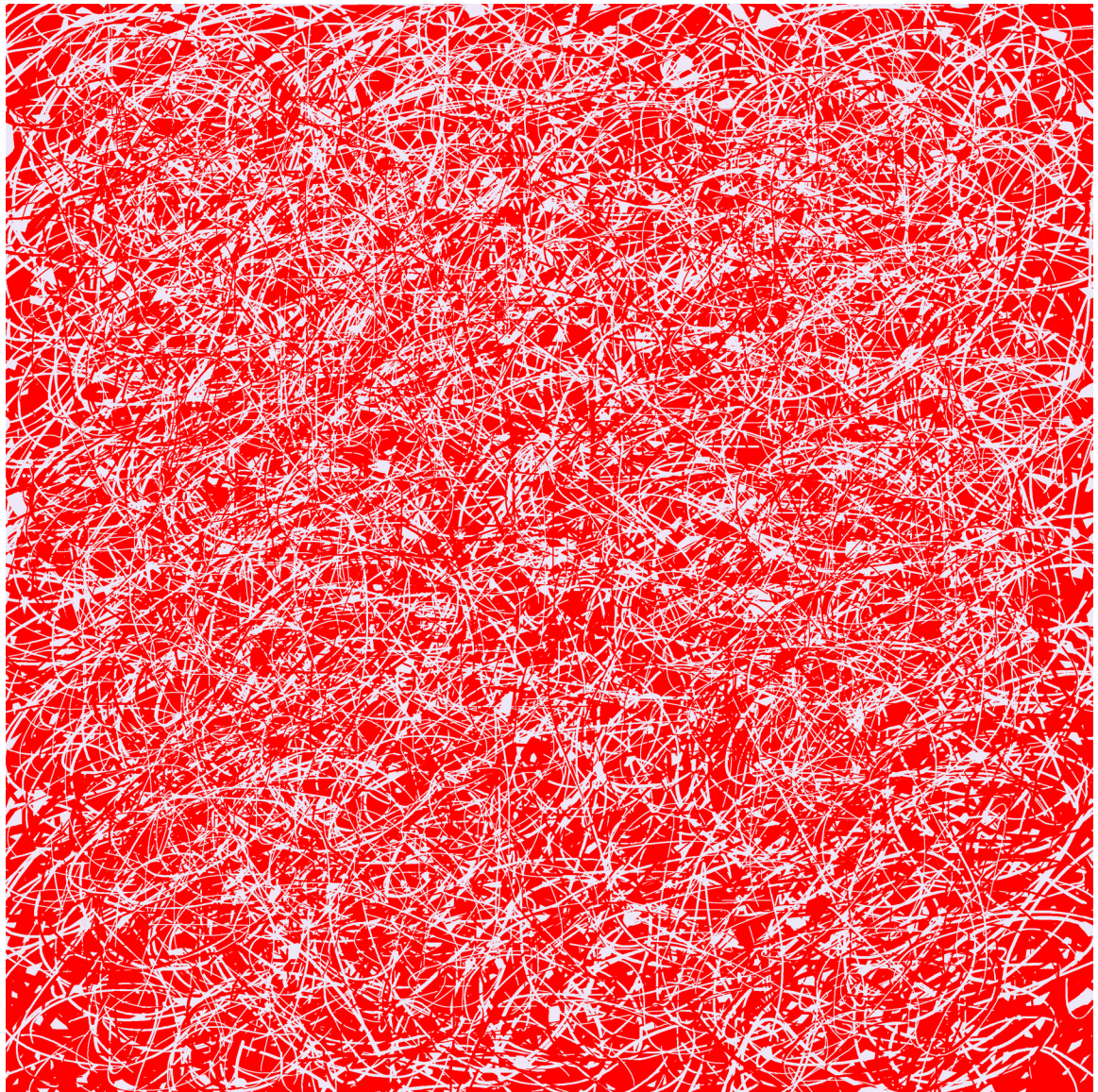


*field poem #2*



*red field painting #1*





*Manitoulin is a place that stays with you, not least because of the strong Indigenous presence on the island. One of the pictures I took there two years ago (on a trip with the photographer Francis Mariani) suggested the possibility of an ambient approach to painting. I've finally been able to pursue that thought...*

*musical accompaniment:*  
*Cris Derksen: North*

*Managing the gestural feedback while working on my tiny Wacom tablet reminded me of James Faure Walker's "Painting the Digital River: How an Artist Learned to Love the Computer," which I read years ago. The concrete poems (inspired by another book that only recently arrived in the mail, Paul Stephen's wonderful "Absence of Clutter: Minimal Writing as Art and Literature") were 'painted' with an ASCII drawing tool.*

